

/The Tibetans/

*563 copper or silver. The clay votive tablets are made in molds,
532 and finished and colored by hand. The metal tablets are also
made in molds and are finished with hand tools.

Other ritual objects are made by the Lama artists, such as the cups for offerings of butter water, incense and perfume; objects for the altar (such as holy water vases), amulets and charms. The technique for making these ritual objects and the materials used are prescribed, the Buddhist canon containing the rules for making these objects.

(792) The Kumbum monastery in Chinghai is particularly noted for its work in copper and other metals.

*563 Other objects which require skilled artists and craftsmen
532 are the robes and masks used by the Lama dancers in the mys-
294 tery plays on festival days. Especially embroidered and bro-
caded robes of bright colors are prepared for the actors. Masks are constructed to fit over the head and rest on the shoulders of the dancers. Some masks are very elaborate and grotesque. The brocaded robes are Chinese in origin, but the masks and head-dresses are Tibetan.

*563 Objects of daily use employed by the common people, such
531 as interior fittings and furnishings of houses, windowframes,
532 tables, carpets and food vessels, are often made and decorated
415 by skilled artisans. They all bear a strong influence of Chinese
352 motifs. The rugs in Tibetan houses exhibit patterns which are derived from Chinese prototypes. A favorite color scheme of these rugs is a combination of light blue, warm brown and white. The little tea tables found in Tibetan homes are called chogtse. Those which are not plain are either painted gaily with bunches of flowers on flat panels, or, more rarely, carved with dragons and then painted. Most of the eating utensils, such as bowls, pots, jugs, cups and teapots, carry interesting designs. Shoes are usually skillfully decorated, and so are other works of leather like mule trappings.

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*563 D. Music and Dance

533 Music and dance play an important part in the religious wor-
792 ship, as well as in the lighter amusements of life. The classi-
cal music of the temples consists of a solemn though animated style of chanting and of orchestral interludes, played with long copper trumpets, with the rhythm supplemented by a multitude of percussion instruments. The hymns are always sung by memory, but there also exists written forms of them. The notation is in the nature of a graph of the rising and falling voice; large curves convey the basic tunes, while smaller loops represent melodic ornamentation. The words of the songs are articulated with great clarity and are given the right stress while the bodies of the monks sway gently to the rhythm.

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[439] and is used mainly for wrapping. The annual output of the white flax paper is about 966,870 bundles, and that of black flax paper is 3,982,480. Part of this is exported to Szechwan, Hankow and Anhwei.

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[433] (c) The "improved" paper. It is produced and consumed mainly in Kansu, at the rate of some 300,000 bundles per year.

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[433] (d) The "mulberry-skin" paper. It is produced and consumed mainly in Sinkiang, at the rate of some 565,977 bundles a year.

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433 (4) Bamboo articles. A side-line of farmers, they are made in many places, especially in Hua-hsien and Han-chung, in Shensi and Min-hsien, in Kansu. The annual output is estimated as follows: (1) farming implements, 29,280 piculs, (2) sieves, 132,300, (3) large bamboo baskets, 480,000, and (4) small bamboo baskets, 27,000.

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[294] (5) Straw hats. Also a side-line of farmers, they are made in many places, especially in Feng-hsiang, Wei-nan, Lin-tung, and Chang-an, in Shensi. The annual output in Shensi alone exceeds 1,377,900 hats.

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[412] (6) Brooms. They are made mainly in the districts near Mount Chung-nan, such as Mei-hsien and Chang-an. The annual output exceeds 800,000 brooms.

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[285] (7) Straw mats. They are produced mainly in Sui-te, Shensi, Chang-i, Kansu and Ninghsia City, Ninghsia. The annual output exceeds 3,000,000 pieces.

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[412] (8) Wooden rakes. One of the main farming implements in the Northwest, they are made mainly in Chang-an, Pu-cheng and Tung-chuan, Shensi. The annual output is about 88,000 pieces.

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[415] (9) Iron utensils. They are produced mainly in Pao-chi and Feng-hsiang in Shensi, and Tienshui in Kansu. The annual output is about 76,000 counts.

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[439] (10) Carpets. Carpet-making is one of the main handicrafts in Sinkiang. The carpets come in various sizes, up to eight by sixteen feet. The annual output exceeds 10,000 square feet. Of that quantity, some six thousand square feet is exported to India, Afghanistan and Soviet Russia and the rest is sold locally or to other provinces in the Northwest.

N 668 433 [288] [315] 6. Evaluation and Prospects.

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[315] For the time being, the Communists seem to have concentrated on two things in industrializing the Northwest, one being the cotton industry in Shensi and Sinkiang, and the other being the oil industry in Kansu, Sinkiang and Chinghai. From the economic point of view, these developments are not unnatural, because Shensi and Sinkiang have been famous for their raw cotton, and the oil reserve in China is largely located in the Northwest.

While the present industrial development in the Northwest may not appear so impressive, this area will probably become